

CATALOGUE OF PAINTINGS,

IN OIL AND WATER COLORS.

By the most celebrated European Artists, consigned to Samuel P. Avery of 694 Broadway, and TO BE SOLD

AT AUCTION by H. H. LEEDS & MINER, on the Evenings of

Thursday and Friday, March the 8th and 9th, 1886

AT THE OLD DUSSELDORF GALLERY,

548 BROADWAY.

FIRST EVENING'S SALE.

1.	Coming from the Well.	Richard.
2.	Moonlight in Holland.	Collignon.
3.	Girl Reading.	Johnson (F.)
4.	Fruit.	Claude.
5.	Landscape—Evening.	Röster.
6.	Going through the Maun.	Aufrey.
7.	The Jewels.	Lintelo.
8.	Portrait of Patti.	Alta.
9.	Passy's Dinner.	Sanvage.
10.	Still Life.	Rockers.
11.	Kock-a-bye-Baby.	Lobbeders.
12.	The Doll's Lesson.	Doreux.
13.	Girl Reading.	Arnaux.
14.	Venetian Girl.	Ravel.
15.	Through the Snow.	Thom.
16.	Return from Shrimping.	Flies.
17.	Interior, with Figures.	Moormans.
18.	Head of a Girl.	Kehms.
19.	Barn Yard.	Contourier.
20.	Italian Peasant's Prayer.	Anastasia.
21.	Fisherman's Daughter.	Linton.
22.	Boquet of Flowers.	Parras.
23.	The Broken Plate.	Devenax.
24.	Little Coquette.	Lantini de Metz.
25.	The Portfolio.	Bourges.
26.	Zonave's Son.	Gaillienin.
27.	The Flute Player.	Dillens.
28.	Woman Ironing.	Seignac.
29.	Amateurs of Engravings.	Dansert.
30.	The Forced Marriage.	Lindo.
31.	Playing Horse.	Thom.
32.	Fruit.	Conder.
33.	Evening Prayer.	Chamerlat.
34.	Defection.	Sauvages.
35.	Descending the Cross.	Brlon.
36.	First Thunders of Science.	Soyer.
37.	Hectory Farm.	Lambinet.
38.	Young Birds.	Jacque.
39.	Bubbles of Youth.	Chaplin.
40.	Russian Lovers.	Patruis.
41.	The Temptation.	Plessan.
42.	Landscape—Solitude.	do.
43.	The Phat.	Bonghton.
44.	Twain Lambie.	Voerboeckhoven.
45.	The Camp Barber.	Mongors.
46.	The Tender Passion.	Benjamin.
47.	"La Fe Maléfique."	Perasath.
48.	The Ox-Cart.	Weber.
49.	Winter.	B. C. Kook Kook.
50.	Cattle.	Colgnard.
51.	Widow's Prayer.	Conder.
52.	Reverie.	Noreau.
53.	Winter Morning.	Lassalle.
54.	Prayer.	Moulinet.
55.	"Who will sell the Cat?"	Contourier.
56.	The Two Friends.	Richard.
57.	Consolation.	Roetseme.
58.	Rent Day.	Lafosse.
59.	Dinner.	Willem.
60.	Backgammon.	Gerome.
61.	After the Battle.	Dansert.
62.	Return from Christening.	Grindet.
63.	Violinello Player.	De Metz.
64.	First Sorrow.	Fanvelot.
65.		Meyer of Bremen.

WATER-COLOR DRAWINGS.

66.	The Amb's Prayer.	Dumersac.
67.	The Literary Cook.	Soyer.
68.	Neapolitan Gallantry.	David.
69.	Tambourine Dance.	do.
70.	The Brook Side.	Forest.
71.	The Kind Sister.	E. Frere.
72.	Boating.	Compte Cail.
73.	Visit to the Farm.	do.
74.	The Drummer Boy.	Lolair.
75.	Street in Brest.	Noel.
76.	Swiss Village.	Printz.
77.	Croquet.	Noak.
78.	Crossing the Brook.	Dargelas.
79.	Spilled Milk.	do.
80.	View of Coulmout.	Calmelet.
81.	Mill on the River Crense.	do.
82.	Chickens.	Jacque.
83.	Return from Labor.	Marohn.
84.	Smoking.	Fichel.

85.	Prayer.	Gredel.
86.	Fruit and Flowers.	Conder.
87.	Jenny Lind.	Douhougal.
88.	Innocence.	Massard.
89.	Mother's Pride.	Vanfrankenber.
90.	Forget Me Not.	Girardin.
91.	Diane.	Gavarni.
92.	Grandma's Pot.	Loquet.
93.	Old Mill.	Weischelbrink.
94.	Cottage.	Gullmard.
95.	Sheep.	Antoche.
96.	Landscape.	Cogulet.
97.	Poultry.	Lemmens.
98.	Chickens.	Contourier.
99.	Horse's Head.	Swerdtikow.
100.	The Visit.	Stortenbaker.
101.	Pet Lamb.	Thom.
102.	Hop Scotch.	Duvenger.
103.	The Quarrel.	Dargelas.
104.	Border of the Forest.	Calmelet.
105.	Bank of Anney Lake.	do.
106.	Cattle Drinking.	Jacque.
107.	Sheep.	Vanderberg.
108.	Horses.	Voerboeckhoven.
109.	Street in Calo.	The Frere.
110.	Reading.	Fichel.
111.	Promenade.	Morin.
112.	Sleeping Lion.	Griest.
113.	At the Cross.	E. Frere.
114.	Joek in Mischief.	Mongout.
115.	Cat at Play.	do.
116.	Box-Seat.	Lolair.
117.	The Village.	Forced.
118.	Playmates.	Folon.
119.	The Shrine.	St. Germain.
120.	Design for Window.	Luwent.
121.	Design for Window.	do.
122.	Fishing.	Maddener.
123.	Landscape.	Tenkate.
124.	The Smoker.	Fanvelt.

SECOND EVENING'S SALE.

125.	Winter Morning.	Richard.
126.	The Toilet.	do.
127.	Soldier's Prayer.	Dumersac.
128.	Watching a Chance.	do.
129.	Landscape.	Rozier.
130.	Fruit.	Conder.
131.	Flowers.	do.
132.	The Escaped Canary.	Aufrey.
133.	Romantic Story.	Moormans.
134.	Old Kye and Young.	Arnaux.
135.	Hide and Seek.	Leroy.
136.	Perfume Lady.	Billotte.
137.	Italian Peasant.	Anastasia.
138.	Sheep and Lamb.	Jacque.
139.	Interior, with figures.	Heyleygers.
140.	The Smoker.	Richard.
141.	"Fall Cry."	Contourier.
142.	Thi Bird's Nest.	do.
143.	"Last Rose of Summer."	Leson.
144.	The Kaitling Lesson.	Berthelet.
145.	The Lesson.	Devenax.
146.	Baby's Bath.	Selgnac.
147.	I'll Tell Mother.	Dansert.
148.	Reading Lesson.	Arnaux.
149.	Bank of the Oise, near Anver.	Veron.
150.	The Portrait.	Plessan.
151.	Chateau Conranee, in Pontalthein do.	do.
152.	Curiosity.	Guercard.
153.	The Doves.	Chaplin.
154.	Good Night.	do.
155.	Old Ducks.	Thom.
156.	The Pot Bird.	Dubesty.
157.	The Little Boothblack.	Sauvage.
158.	Italian Mother.	Jalabert.
159.	Arcadia.	Bogneren.
160.	Barber's Shop, time Louis XVI.	Michel.
161.	The Juggler—Cafe.	do.
162.	The Algerian Song.	Parrot.
163.	The Two Friends.	De Jonghe.
164.	Baby Walks.	Lantini de Metz.
165.	Making Run Cakes.	Munnet.
166.	Mother Away.	do.
167.	Bully in Disgrace.	Devenax.
168.	Through the Snow, time Louis XVI.	Swerdtikow.

169.	The Spanish Beauty.	Schlesinger.
170.	Autumn at St. Marc de la Bruyere; ex-	ex-
	hibited at the Paris Exhibition, No.	350
	1298.	Lambinet
171.	Young Fisherman (Rug scene).	Thom
172.	The Wood Merchant (Belgian).	Weber
173.	The Young Mother.	Catle
174.	Twilight in the Wilderness.	Chureh
175.	Consciousness.	Morie
176.	Unconsciousness.	Antigna
177.	Italia.	Wappers
178.	The Duel; time of Henry II.	Tissot
179.	The Overthrow of Chlun.	Parras
180.	The Bookworm.	Brillonin

WATER-COLOR DRAWINGS.

181.	The Inn of the Two Friends.	Barber
182.	Grandmother Asleep.	Soyer.
183.	The Pet Dog.	David (G.)
184.	The Flower Girl.	D'Orsedewier.
185.	The Young Traveler.	Forest
186.	Landscape.	Haus.
187.	Gallantry; time of Louis XIII.	Frere.
188.	In the Park.	Compte Cail.
189.	In the Boat.	do.
190.	Youth of Rousseau.	Garnier.
191.	Paul.	Lolair.
192.	Virgilia.	do.
193.	Lily of the Valley.	Gouder.
194.	The Zoozav's Meal, after Vermet.	Mistay.
195.	Rebecca at the Well.	do.
196.	The Kitten.	Gaillienin.
197.	View on the Seine.	Mottignier.
198.	Jealousy.	Tenkate.
199.	Watching the Emigrants.	Jordan.
200.	Valley of the Lauterbrunnen.	Calmelet.
201.	Valley of Channouin.	do.
202.	First Hiding Lesson.	Jacque.
203.	Farmer's Daughter.	Von Schen.
204.	The Ironing.	Fichel.
205.	The Angel's Watching over Moses.	Dore.
206.	Apples and Grapes.	Hant.
207.	The Maiden's Prayer.	Boughton.
208.	First Instruction.	Seignac.
209.	Consulting the Fates.	Vanfrankenber.
210.	The Hare and the Tortoise.	Contourier.
211.	do Tortoise and the Two Ducks.	do.
212.	do Two Cocks.	do.
213.	do Cock and the Pond.	do.
214.	do Stork and the Wolf.	do.
215.	do Fox and the Goat.	do.
216.	do Hare and the Frog.	do.
217.	do Fox and the Mice.	do.
218.	do Fox and Cock.	do.
219.	do Hare and Partridge.	do.
220.	Landscape.	Lambinet.
221.	Pier-de-lis.	Le Claire.
222.	Pierrot.	Chandler.
223.	Grandeur's Arms.	Valerio.
224.	In the Bower.	David.
225.	Guardian Angel.	do.
226.	On the Thames.	Le Pottevin.
227.	The Hiding Lesson.	Felding.
228.	Fryebach.	Opperman.
229.	Channing.	Katow.
230.	The Fountain.	Tesson.
231.	Tending Goats.	Marohn.
232.	Study of Fruit.	Noek.
233.	The Slide.	Dargelas.
234.	Pres Pontoise—Le Chat (Seine et Oise).	Calmelet.
235.	Warren's Peak (Bavine and Salanche) do	do.
236.	Ben Coast.	Printz.
237.	The Amateur.	Frere.
238.	The Kearing.	do.
239.	The Fountain.	Forest.
240.	Charity.	David.
241.	Landscape.	Chantal.
242.	Game at Marbles.	Dargelas.
243.	Krivous de la Baignet.	Gredel.
244.	Pensance of the Tyrol.	Bachysson.
245.	Study of Flowers.	Gredel.
246.	Tyrolsian Lovers.	Gredel.
247.	At St. Florant.	Heronet.
248.	Flowers.	Conder.
249.	The Lawyer and his Clients.	Boachez.
250.	The Image Prehar.	Ferogio.

On Exhibition Day and Evening until time of Sale.

total \$ 35,000



"TWILIGHT IN THE WILDERNESS,"

Painted by F. E. CHURCH.

(NO. 174 IN THE CATALOGUE.)

TO BE SOLD ON FRIDAY EVENING, MARCH 9.

EXTRACTS FROM THE PRESS, WHEN ORIGINALLY EXHIBITED.

From the New York Times.

This picture, to borrow the language of a stiler art, may be described as a composition upon a theme drawn from Northern New England. Those who know the rivers of Maine, know how peculiar their deep-chambered beauty is—their mossy banks, pine-floored and steep, lending them a special solemnity of character. The Kennebec, for example, through much of its course, is a very river of twilight, hardly less impressive, though certainly less imposing, than the Saguenay itself. Mr. Church has given us a most true and touching version of this Northern river life, flowing silently and grandly on under a gorgeous twilight sky. The same astonishing power of perspective which did such wonders in the "Heart of the Andes," reappears in the "Twilight," lifting the visible heavens high overhead, and leading the eye through miles of luminous atmosphere, to a horizon quivering with light, and alive with that "penetration of yellow-green" whereof Coleridge dissembles in such severely philosophic fashion. The treatment of the atmosphere in this picture is one of Mr. Church's finest triumphs, and confirms afresh his title to the primacy he has reached in our native art.

From the New York Herald.

The new picture in which Mr. Church has been engaged for several months past is entitled "Twilight in the Wilderness." Although a composition of a different order from the "Heart of the Andes," it is, in many respects, a more perfect work. It is a picture of a river, the Kennebec of Maine, and gives a perfect view of the river and its banks, as they appear in that region. The sun is just setting below the horizon, and the light is carried in a long stretch of perspective over the water of a small stream, whose calm surface reflects the gathering shadows of evening, and some of those gorgeous effects of twilight which are only to be seen in a Northern climate, and there but rarely. As a study it is magnificent, and it could only be treated by an artist who, like Mr. Church, has a perfect mastery over light and shade. A weaker pencil would have converted into an exaggeration an effect, which, though startling and uncommon, is, nevertheless, as true to nature as any of the atmospheric changes to which we are accustomed. The objects in the foreground are painted with the same minute fidelity to detail, which distinguishes the "Heart of the Andes," the character of the storm being distinctly shown, although the tone of the picture is necessarily somber. Viewing the difficulties of the subject, this work will be more highly esteemed than almost any of Mr. Church's previous efforts. It confirms what we have always maintained, that "creative faculty is but little, if at all, inferior to his wonderful power of reproduction and imitation.

From the New York Tribune.

A new picture by Church, called "Twilight in the Wilderness," can hardly fail to attract attention for its intrinsic qualities, as well as for the cause it is the work of an artist so well known, and who has so many enthusiastic admirers. The first feeling excited by looking at this last picture of Mr. Church is wonder, and that we are inclined to think, is the sensation with which the spectator is always at first fitted when standing before any of his works. He is in possession of so much a secret a color, holds it in a powerful, and powerful power of dexterous manipulation, and has in his hand some of the power of composition, that the scene we are looking at is a combination of so marvellous and so overwhelming. As one comes into the presence of this "Twilight" he is filled to overflowing with the flood of rich light, intense in purity, in truth, and in tint. The memory of the glories of a radiant sunset, the sight we all look upon so many, many hundred times, and always with renewed delight flashes out from these clouds torn by the winds, this tender purple haze of the distant mountains, this exquisite azure of the far-off sky, and the splendor of this golden glow, which the departing sun has poured out upon the world, are the darkness covers it. It is in this power of observing nature, in its moods, and transferring them to canvas, that Mr. Church is unequalled.

From the New York Alliance.

Mr. Church has finished yet another landscape of some importance. The new picture is very appropriately called "Twilight in the Wilderness." We look up a valley in a wild and mountainous country, down which flows a broad and placid stream. There are high hills on either side, and the horizon is bounded by a mountain range which runs directly across the course of the little river. The time is about ten minutes after the disappearance of the sun behind the hill-tops. The air is clear and cool; the whole of the landscape below the horizon

lies in transparent shadow; but the heavens are a blaze. A blaze, except a bluish-bell stretching around the horizon of gradually varying tint, which passes from silvery white to the faintest blue and the deepest apple-green, and into which the distant shadowed mountains thrust their broad, rich purple wedges. From this clear zone of twilight dusky clouds sweep up in flaming arcs, broadening and breaking toward the south, where they rest the deep azure with dark golden glory. The pines show here and there their sharp black points against the sky; the stream gives back a soft, vague reflection of the splendor which glows above it; the stillness of twilight, and the solemnity of undisturbed primeval nature brood upon the scene; and that is all the picture. It is not one of Mr. Church's largest works, nor one of his very best. As a faithful transcript from Nature in one of her loveliest and richest manifestations, and as an exhibition of mastery over the resources of the palette, we do not know its superior.

From the New York Courier and Enquirer.

There is now on exhibition a new picture by Church. It is entitled "Twilight in the Wilderness," and it will be regarded as one of his best efforts. It is admirable in every respect, and the light and shade surpass those of any painter he has yet exhibited. The peculiar state of the atmosphere surrounding the mountains is such as to often make it difficult to represent on canvas; and Mr. Church has upon the canvas and the lake of the color has not been equalled by any other painter, and is a masterpiece. The picture is a masterpiece of the art of TRANSPARENT, this speaks of the picture.

Church has put the finishing touch to the beautiful and effective landscape we have before mentioned. It will take rank with his best works. It is a happy composition, from its simplicity and the true American character of its contents and its message. No knowledge of nature on this continent, no one who has witnessed the glories of the Adirondack explored the field of New Hampshire or the forests of Maine but will imagine he has beheld the very scene. A lake, with a mountain range and a forest of picturesque shapes, is bathed in the soft reflection of crimson lakes in the sunset sky; while the horizon is bathed with pale gold, verging to opaline combination of color and glow, of solitude and serenity, of wildness and beauty, such as only where water, mountain, and vegetation only so combine to produce America, at that season when summer is melting into autumn. As an American landscape, "Twilight in the Wilderness" of Church is as true to nature, and as skillfully executed, as his "Heart of the Andes," less than half the size of that elaborate work, it derives from its interest from the strong contrast it presents to the tropical beauty of its predecessor.

From the New York Express.

The composition of this work is admirable; its unity remarkable, not an object is introduced which can mar the effect, or interfere with the perfect harmony of the whole; the elaborate detail of the foreground, the charming middle distance, and the exquisite effect of the far-off hills and sky, all contribute to this unity, which is kept in the foreground. The picture is as remarkable as is any of Church's pictures, and it is a pleasure to find that the general effect, instead of detracting, is a subtle elaboration in the artist's hands could not fail to do; the harmony of color and tone is so wonderful; the light and shade are exquisitely disposed; and the perspective is not so wonderful as it seems work by this artist, it is because the picture does not call for any display of his powers in this regard. However, these technical merits are not those that challenge the liveliest admiration. What we admire most is the charming manner in which Church has contrived to suggest the melancholy but pleasing influences of a twilight in the wilderness; the softness, the loneliness, the quiet, the singular beauty of color here and there contrasted with the general and apparently despondent scene. All these are conveyed with a subtle feeling that is full of power; they are so expressed as only a susceptible nature could have perceived them, and only a great artist could have composed them.

From the Round Table.

Church's new picture of "Twilight in the Wilderness," is a masterpiece of art, and is, for itself alone, worthy of a place in the museum. Probably no painter has ever so successfully grappled with the difficult task of an American evening sky as Church has. The picture is a masterpiece of apple-green, metallic at first above the horizon, and as blue as one of the most peculiar features of a twilight scene in the mountains, and one of the most difficult to treat.